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AUG -2 1922

THE MOHICAN'S DAUGHTER

Photoplay in five reels

Adapted from Jack London's novel
The Story of Jeess Uck.

Directed by S. E. V. Taylor

Author of photoplay (under Sec. 62)

P.T.B., Inc. of the U.S.

The American Screen

The Exploitation Bulletin of the



and a Guide to a Healthy Box-office

VOLUME I

NUMBER 17

This press sheet contains long and short news and feature stories, exploitation suggestions, advertising and production cuts and reproductions of lithographs, lobby sets and other accessories to help you put over this production in newspapers, on billboards and in your own lobby advertising. Electrotypes of the news and advertising cuts, together with all accessories are for sale in American Releasing Corporation branches everywhere. Clip and paste the stories that you know will appeal to the motion picture editors of the newspapers with which you deal.

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An S. E. V. Taylor Production

"THE MOHICAN'S DAUGHTER"

A Picturization of "Jees Uck," a Story

By JACK LONDON

Directed by S. E. V. Taylor

Produced by P. T. B., Inc.

DISTRIBUTED BY

American Releasing Corporation

Fifteen West Forty-Fourth Street

New York City

PICTURIZATION OF JACK LONDON STORY A VIBRANT DRAMA

"The Mohican's Daughter"
Adapted From Story by
Famous Author

STORY OF JEES UCK
GIVEN REALISTIC IN-
TERPRETATION BY
SPLENDID CAST

The name of Jack London is one of the most brilliant in the annals of contemporary American literature. Best known as the author of "John Barleycorn" and "The Sea-Wolf," he was a prolific writer and numbers his novels by the score and his short stories almost by the hundreds. One is always certain of a lively story when London is the author, and "The Mohican's Daughter," adapted from his story, "Jees Uck," is no exception. In its opening scenes, as it is depicted on the screen, an interest is awakened which grows more tense as the plot unfolds. And the casting of the characters has been so splendidly done that it amounts to an achievement, so convincingly are the various roles interpreted. "The Mohican's Daughter" is an S. E. V. Taylor production, personally directed by S. E. V. Taylor. It will be presented at Theatre, commencing

The story is that of a half-breed maiden, Jees Uck, who remains with her mother's tribe after the death of her parents. The characteristics of the white race are predominant in her, and she resents the attentions of the chief of the tribe. For this reason he deals very strictly with her when she violates a rule of the tribe by going alone to the trading post of the white men to obtain medicine for a sick child. The manager of the post falls in love with her and, when she is falsely accused of the murder of the tribe's medicine man, she is given the protection of the trading post; but she escapes and surrenders herself to save her white friends and a young white woman, former flame of the trading post manager, who had arrived meanwhile to try to reawaken her former sweetheart's love. The vengeance of the chief, the discovery of the real culprit, the other angles of a fast-moving and highly interesting climax, will be left to the spectator's enjoyment.

Miss Nancy Deaver as Jees Uck; Saxon Kling as Neil Bonner, the manager of the trading post; Nick Thompson as Chatanna, the Indian chief; Mortimer Snow as Inigo, His Wife; John Webb Dillion as Their Child.



Scene from "The Mohican's Daughter"

CAST OF CHARACTERS

Jees Uck.....	Miss Nancy Deaver
Kitty Shannon.....	Miss Hazel Washburn
Neil Bonner.....	Saxon Kling
Amos Pentley.....	William Thompson
Jack Hollis.....	Jack Newton
Father La Claire.....	Paul Panzer
Chatanna.....	Nick Thompson
Nashinta.....	Mortimer Snow
A Half Breed.....	John Webb Dillion
Inigo, His Wife.....	Miss Myrtle Morse
Their Child.....	Rita Abrams

Art Director, Charles Cadwalader

Photography by Oliver Marsh and Lester Lang

Direction by S. E. V. Taylor.

SYNOPSIS

(Note—The synopsis following are not to be given advance publication but are intended for convenience of the Reviewer.)

Jees Uck defies the law of her tribe by visiting a trading post alone to get medicine for a sick child. Her visit is betrayed by a disgruntled employe of the post and the Indian medicine man saves her from the wrath of the chief of the tribe; for this he is killed by the chief who fastens the crime on Jees Uck. She flees to the trading post and is protected by Neil Bonner, its manager, who loves her. A scheming woman and her confederate seeking to intrigue Bonner are foiled as the Indians attack the post after failing to obtain Jees Uck's surrender. Jees Uck escapes and surrenders herself to save her white friends. Through a ruse Bonner is smuggled into the chief's tent where he obtains evidence to convict the chief of the medicine man's murder, and arrests him. He then marries Jees Uck.

THUMBNAIL SYNOPSIS

To get real medicine for a sick child, Jees Uck risks a death penalty for disobedience of a tribal law. She is defended by the Indian medicine man who is killed by the chief for his pains. The crime is fastened on Jees Uck who flees to the protection of her white lover at the

"THE MOHICAN'S DAUGHTER" FILLED WITH ROMANCE OF GREAT VANISHED RACE

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S. E. V. TAYLOR, A "GRIFFITH DIRECTOR," GIVES
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Filled with the early romance of a great and vanished race; adapted from a red-blooded story by one of the greatest writers of adventure stories America has ever produced; directed by a "Griffith director" who learned his profession soundly and well; and enacted by an excellent cast, "The Mohican's Daughter" is a production of more than ordinary entertainment value. 100 exhibitors who played to great profits Tourneur's "The Last of the Mohicans" will be quick to realize the opportunity afforded in exploiting this picture to big box-office returns. It tells the story of an Indian girl whose big heart leads her into a violation of a tribal law, which is quickly seized upon by the despised chief of the tribe to force her into marrying him; and of her rescue from peril by a young trader who had fallen in love with her.

THE STORY

Jees Uck, a half-breed maiden who is greatly desired by Chatanna, chief of the Indian tribe with which she lives, dares the wrath of the tribe by going alone, in the dead of night, to the trading post of the white men to get of their medicine for the sick child of her friend, Inigo.

Neil Bonner, in charge of the post, gives Jees Uck the medicine and she departs with it, returning unnoticed to the wigwam of Inigo. But Amos Pentley, a low-down assistant at the post, reports the girl's visit to Nashinta, medicine man of the tribe. This kindly Indian pays Pentley to remain silent, fearing lest Chatanna visit the death penalty on the unfortunate. Pentley, however, sells his information to Chatanna, and the latter plans to force the girl to marry him to save her life—a plan which is foiled by Nashinta. For this, Chatanna kills Nashinta and fastens the crime on Jees Uck. Realizing that she cannot hope for justice, Jees Uck flees to the trading post where Bonner offers her protection.

Kitty Shannon, a former flame of Bonner, arrives with her present paramour, Jack Hollis, who has financed an expedition in search of Neil whom they hope to reach before he is apprised of his father's death and his unexpected inheri-

tune which Hollis is to split—is rudely shattered, as they arrive just in time to interrupt Bonner's marriage to Jees Uck. Before the ceremony can be resumed, the post is surrounded by the Indians who demand the surrender of Jees Uck. Bonner refuses and prepares a defense in which he is joined by the good Father La Claire. Jees Uck, wrongly suspecting Kitty has a prior claim on Neil, pretends going into a rear chamber for ammunition and escapes through a window to surrender herself.

Chatanna now has her in his power. The tribe votes her death, but Chatanna defies them and makes himself responsible for her; then takes her into his wigwam as his slave. When Neil notices that the Indians have ceased firing, he looks for Jees Uck and realizes the sacrifice she has made. He hastens to her rescue, followed in time by Father La Claire who remains at the post just long enough to tell Kitty what he thinks of her. Neil meets Inigo and her husband—it was their child who was saved by his medicine—and they arrange to smuggle him into Chatanna's tent in some pine boughs which they are collecting for his bed. At an opportune moment, Neil overpowers Chatanna. Nashinta's widow rushes in accusingly, holding a piece of her tent which reveals bloodstains which could only have been made by Chatanna's knife.

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Miss Nancy Deaver as Jees Uck; Saxon Kling as Neil Bonner, the manager of the trading post; Nick Thompson as Chatanna, the Indian chief; Mortimer Snow as photography is by Oliver Marsh and Paul Panzer as Father Laclaire, a priest, are the principals of a large cast. The scenes were photographed in Canada and the Adirondacks; the photography is by Lester Lang.



Scene from "The Mohican's Daughter"

CAST OF CHARACTERS

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To get real medicine for a sick child, Jees Uck risks a death penalty for disobedience of a tribal law. She is defended by the Indian medicine man who is killed by the chief for his pains. The crime is fastened on Jees Uck who flees to the protection of her white lover at the trading post. When the post is attacked, she misinterprets the presence of an intriguing white woman and surrenders herself to the tribesmen. Her lover follows and gets into the chief's tent by a ruse, finds evidence of the chief's guilt and delivers him to the authorities. Then Jees Uck finds her happiness.

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Kitty Shannon, a former flame of Bonner, arrives with her present paramour, Jack Hollis, who has financed an expedition in search of Neil whom they hope to reach before he is apprised of his father's death and his unexpected inheritance. Their expectation that Neil will welcome the sight of his former flame in that dreary outpost and will eagerly marry her—and thus give Kitty a fling at the for-

tune which Hollis is to split—is rudely shattered, as they arrive just in time to interrupt Bonner's marriage to Jees Uck. Before the ceremony can be resumed, the post is surrounded by the Indians who demand the surrender of Jees Uck. Bonner refuses and prepares a defense in which he is joined by the good Father La Claire. Jees Uck, wrongly suspecting Kitty has a prior claim on Neil, pretends going into a rear chamber for ammunition and escapes through a window to surrender herself.

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FIRST CASE OF "STAGE-FRIGHT" COMES TO ACTOR AT ZENITH OF HIS CAREER

Strange Experience While Enacting Role of Priest in "The Mohican's Daughter," Admitted by Paul Panzer, One of Pioneer Favorites of the Screen.

All of the old-time movie fans know Paul Panzer. He was a screen actor when films were five hundred feet long and a full reel picture was a feature; and from those early days to the present—through features of every length, and serials too—he has been a villain of one type or another. In fact, it is hard to think of him in a character other than despicable. And it will come to the spectator as somewhat of a surprise to find him playing the role of a big-hearted and thoroughly human priest in S. E. V. Taylor's production, "The Mohican's Daughter," an all-star cast picture produced from Jack London's story, "Jees Uck," which will be presented at Theatre

Panzer tells a story on himself concerning his appearance in that role. "In all of my rather vast experience as an actor on the stage and in front of a camera," says he, "I had never experienced stage fright until, made up and dressed for the part, I stood awaiting the director's word to walk into my first scene for 'The Mohican's Daughter.' I had been acting the villain



PAUL PANZER

so long that, though I understood the nature of the role assigned to me, I had not given its portrayal much thought—intending, as is my wont, to throw myself into my character as I stepped into it before the camera. But here was I about to get on for my first scene

and unable somehow to realize that I was to enact the role of a priest—something so diametrically opposite what I had been doing. I was actually afraid to step into the scene, fearing lest my features might involuntarily contort themselves into some diabolical expression. I believe my knees shook. I am sure that I cannot accurately describe my feelings. Then Taylor called for the lights—that first shot was an interior—and shouted: 'All right, Panzer, enter, and remember you are smiling!' The spell was broken. I smiled. Fear deserted me. I felt a serene calm which, as I look back upon it, is probably just how a good priest does feel—though this thought did not obsess me at the time. My smile remained with me as I advanced into the scene; and from that moment on I was steeped in my character of Father Lacleire."

Those who see "The Mohican's Daughter" will agree that Paul Panzer makes an exceedingly convincing fighting parson—no less a good priest because he is a good man and one who can make good use of a rifle.

PROFOUND GRATITUDE A CHARACTERISTIC OF THE AMERICAN SAVAGE

Popular Misconception of Indian Villainy a Calumny on a Race Inherently Peaceful and Noble

JACK LONDON INSTANCES RED MAN'S GRATITUDE IN STORY FROM WHICH "THE MOHICAN'S DAUGHTER" IS ADAPTED

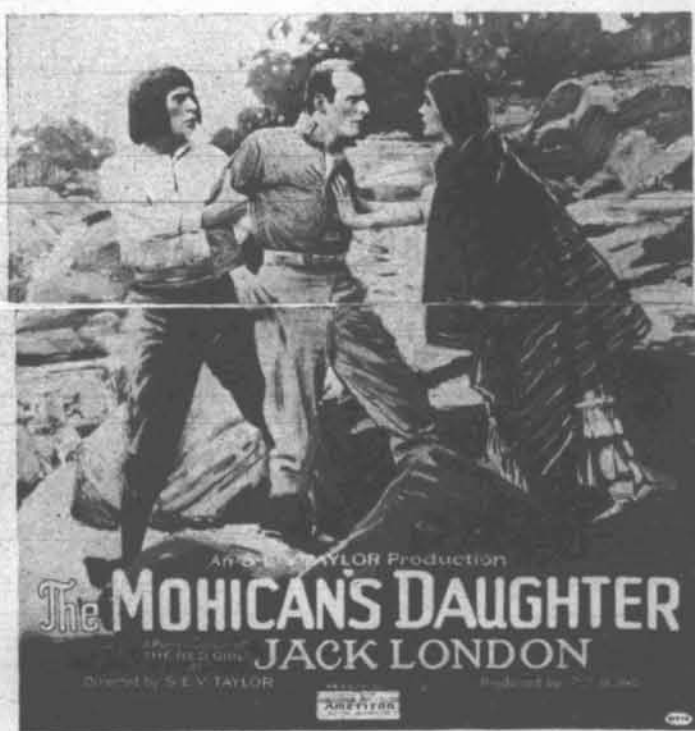
There is a popular misconception of the character of the American Indian. We are wont to look upon him as the personification of treachery, whereas in fact history records no race more inherently peaceful or more inherently honest—and certainly none more profoundly sensitive of favors bestowed or more deeply grateful for them. There have, of course, been individual exceptions.

Until he had been made the victim of white man's trickery and deception, of his arrogance and oppression, the Indian knew naught of these things and was disposed to be friendly. Because he seems possessed of the simplicity of a child, he was freely imposed upon. And because he eventually awakened to the fact that he was being fleeced and persecuted, and retaliated in a manner certainly not more ruthless or more barbarous than that of enlightened nations of the present day in their conduct of the world war, he was calumniated, labeled every sort of worthless villain and made to appear baser than Mephisto himself.

Admirably forbearing even when

persecuted and oppressed, when, on the other hand, the Indian has been dealt with fairly and kindly, his gratitude knows no bounds and he will endure hardships and privation and even risk his life to manifest his regard for a benefactor.

Jack London knew Indian lore. His keen interest in the aborigine, both at home and abroad, led him to intensive research of the history of the American Indian and caused him to equip an expedition to venture into the depths of South Sea Islands to study the savage of the Antipodes. His study of the American Indian gave him the material for innumerable stories, one of them, "Jees Uck," which was recently adapted for a film production entitled, "The Mohican's Daughter." This film instances the devotion of the Indian to a benefactor in several of its sequences. In one of them, an Indian risks his life and that of his squaw to smuggle into the tent of their chief a young white trader whose medicine had saved their child, and who himself meant to get into the chief's tent to rescue the Indian maiden who was being cruelly tortured by the chief for having visited the trading post for the purpose of securing this medicine in violation of a tribal law.



6 SHEET

TITLE CARD
AND SEVEN

11 x 14

LOBBY
DISPLAYS



3 SHEET—A



SLIDE



3 SHEET—B



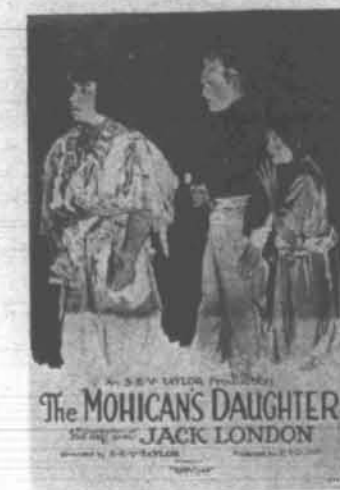
22 x 28



22 x 28



1 SHEET—A



1 SHEET—B



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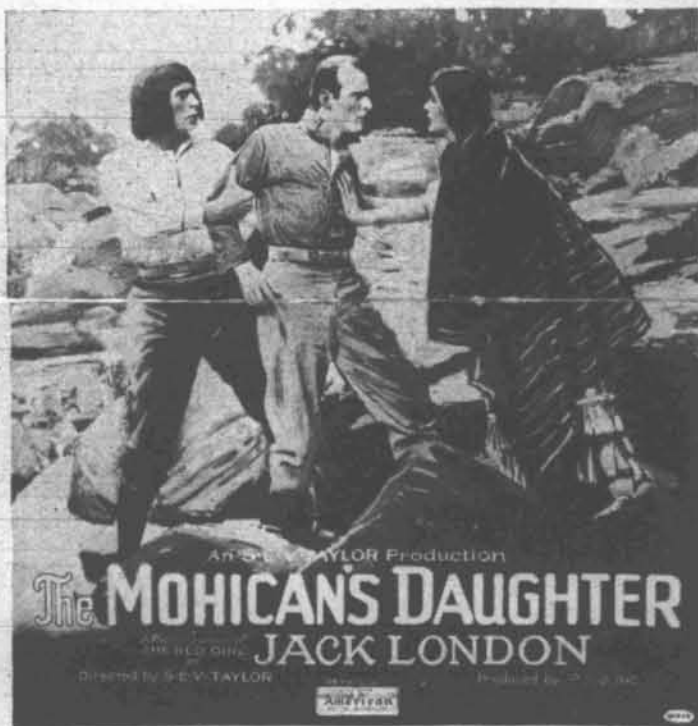
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3 SHEET—B



1 SHEET—A



SLIDE



22 x 28



1 SHEET—B



22 x 28



Washington, D. C.

AUG -2 1922

Register of Copyrights,
Library of Congress,
Washington, D. C.

August 2, 1922

Dear Sir:-

I herewith respectfully request the return of
the following named motion picture films deposited by me
for registration of copyright in the name of *P. J. B. Inc.*

THE MOHICAN'S DAUGHTER (5 reels)

31660 AUG-2'22

Respectfully,

FULTON BRYLAWSKI

The P. J. B. Inc. hereby acknowledges
the receipt of two copies each of the motion picture films
deposited and registered in the Copyright Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Mohigan's Daughter	8/2/1922	L ©CIL 18109

The return of the above copies was requested by
the said company, by its said agent and attorney, on the 2
day of August and the said Fulton Brylawski for
himself and as the duly authorized agent and attorney of
the said company, hereby acknowledges the delivery to him
of said copies and the receipt thereof.

10. Copy Returned.

Aug 4 1922

Delivered in person

[Signature] *Leuch*

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